

THE  
ΟΜΗΡΟΥ VERNON-ΙΑΔΟΣ

ΡΑΨΩΔΙΑ 3<sup>η</sup> ΓΡΑΜΜΑ Α'

THE  
VERNON-ΙΑΔ.

DONE into ENGLISH,

from the original GREEK  
OF

HOMER. K

at CONSTANTINOPLE.

WITH

TESTS in usum, &c.

BOOK THE FIRST.

L O N D O N:

Printed for CHARLES CORBETT, at Addison's Head  
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THE  
OMPHROY VERNON-IAVOS

PAPALIA & PAMMA A

THE  
VERNON-IAVAD

DOME into E WGLI2H

from the original G A E L

OF

H O M E R.

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WITH

T H S in 1842 &c.

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Printed by CHARLES COOPER at NEWTON STREET  
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MIDDELL

[Price 1s. 6d.]





THE

# (1) VERNONIA.

**A**RMS and the Man I sing, who greatly bore  
(2.) *Augusta's* Flag to (3.) *Porto Bello's* Shore,

## NOTES.

(1.) This Poem is certainly of very great Antiquity, and there is sufficient Reason to believe it no other, than the *Cercopes* of *Homer*, which hath been for so many Ages imagined entirely lost. The Design of it seems exactly to correspond with the Account given us by *Mr. Pope* in his Essay on *Homer*, of this latter, which was, says he, a satirical Work, levelled against the Vices of Men; and founded on the old Fable of the *Cercopes*, a Nation, who were turn'd into Monkeys for their Frauds and Impostures. These *Cercopes* were the Inhabitants of an Island called *Inarime*; *Suidas* records Two Brothers among them, who were particularly eminent for their Impostures, and were call'd *CANDIDUS* and *ATLAS*. The Story of their Transfiguration is likewise told in *Ovid*, *Metam.* 14. *Fab.* 3. Several of the Antients have been beholden to this Poem; particularly *Virgil*, who hence borrowed the First Part of his *Æneid*, and not from the *Iliad*, as is generally supposed by Persons ignorant of the Art of taking from an Author, which is properly transcribing whole Sentences and Pages, not a single Line or Hint.

(2.) *Augusta*, the Capital of *Inarime* was so called.

(3.) *Porto Bello*, an Island in the *Ægean* Sea, since swallowed up.

## 2 The VERNONIAD.

On Sea and Land much suffering, ere he won,

(4) *With Six Ships only*, the predestin'd Town;

Whence a long Train of Victories shall flow,

And future Laurels for *Augusta* grow.

" (5) Oh Muse! the Causes and the Crimes relate,

" What Dæmon was provok'd, and whence his Hate;

" For, what Offence the Wrath of *Hell* began

" To persecute so brave, so just a Man;

" Involv'd his anxious Life in endless Cares,

" Expos'd to Wants, and unsupply'd in Wars.

" Can even *Dæmons* such Relentment show

" And exercise *their Spite* in human Woe?"

Within

NOTES

(1) The Translator here, and in several other Places, imitates *Dryden's*

(2) *Virgil's* *Æneid* in the modern Way.

(3) *Porto Bello*, an Island in the *Green Sea*, and *Porto Bello* in the *Green Sea*.

(4) *Six Ships only*. *Homer* alludes to this in his *Iliad*, where *Telemachus*

says, that *Hercules* took *Ilium* with *Six Ships only* and *few Men*. *Iliad* 2. 641.

(5) The Translator here, and in several other Places, imitates *Dryden's*



Within the Mouth of (6.) *Thames*, an antient Town  
Long flourish'd, blest with Plenty and Renown;  
A (7.) *Trojan* Colony; the People made  
(8.) *STURDY* to Foes and studious of their Trade;  
*Augusta* was her Name, whom (9.) *Satan* more  
Detested, than the once delightful Shore  
Of blooming *Eden*, whence the (10.) *Dæmon* drove  
The first blest Pair from Paradise and Love.

A 2

For

NOTES.

(6.) *Thames*. A River of *Inarime*, mentioned by several Writers, whose Works are lost.

(7.) *Trojan Colony*. Planted by *Brutus*, the Son of *Sylvius*, and Grandson to *Æneas*, nineteen Years two Months and eleven Days after the taking of *Troy*, according to several modern Historians; but this Poem is the only antient Authority now extant, which makes any mention of this Matter.

(8.) *Sturdy*. The Greek is,

*Ερπεδίοι Βίγρες*, &c. which we can't render in English.  
in Latin *Sturdi Begares*, &c.

(9.) *Satan*. The Name of this evil Spirit, and what follows in the succeeding Lines, is a sufficient Proof that *Homer* was initiated in the Mysteries of the Jewish Religion.

(10.) Tho' our first Parents were driven out of Paradise by an Angel, yet, as *Satan*, who tempted them to Sin, was the Occasion of it, he is not improperly said by *Homer*, to have driven them out.

For he had heard an antient Rumor tell,  
 (Long cited by th' Inhabitants of Hell)  
 That Times to come should see th' *Augustan Race*  
 That proud <sup>(11)</sup> insulting Monarchy deface;  
 Where in a dark, deep, dismal Dungeon stood  
 His Chariot made of Ebony's black Wood;  
 Mounted on which, he keeps his dreadful Courts  
 Of <sup>(12)</sup> Inquisition, and in Horreur sports;  
 Bidding <sup>(13)</sup> his Flames their Bodies to devour,  
 Whose Soul's he knows will soar beyond his Power;  
 Besides, long Causes working in his Mind  
 And secret Seeds of Rancour lay behind.

## NOTES.

(11.) *Insulting Monarchy.* — *Iberia*, a Country of Asia, near Armenia.

(12.) *Inquisition.* Hence the *Lacedæmonians* took their *Keadas*, which is mentioned in *Pausanias's Messen*; hence likewise our good Christians have borrowed their *Inquisition*.

(13.) The Devil is here represented bringing his Flames from Hell, to burn the Bodies of those good Men whose Zeal inspires them to suffer for their Religion; from a Consciousness, that he should have no Power to hurt them hereafter.



Deep graven in his Heart the Doom remain'd  
 (14) Of partial *Harry* and his Pope disdain'd;  
 The Love bestow'd on beauteous *Ballen's* Face,  
*Eliza's* Glories, and Great *Brinswick's* Race.  
 "Each was a Cause alone, and all combin'd  
 "To kindle Vengeance, in his haughty Mind."

Scarce had th' *Augustan* Fleet unfurl'd her Sails,  
 And spread their Bosoms to the Eastern Gales;  
 When (15) floating ghastly on th' infernal Brook,  
 Despair and Rage contending in his Look,

Th' Im-

NOTES.

(14.) The Original here being very obscure, the Translator hath ventured  
 on an Anachronism, to pay a Compliment to his own Country.

(15.) Floating ghastly. *Milton* seems to have had this in his Eye, where he  
 describes *Satan* in the same Posture;

his other Parts beside,  
 Prone on the Flood, extended long and large,  
 Lay floating many a Rood.

# The MORNINGS VIAD

Th' Imperial Spirit board his hoarse Voice forth,  
 Which, like a Blast, force in rushing from the North,  
 (17) Dispers'd the Gloom of Hall. ~~When~~ he calls,  
 His Voice built thro' the adamantines Walls  
 (18) Within a long Recess, where never Ray  
 Of Light in heridus fires the Friends with the Day,

But

## NOTES

(16.) *His hoarse Voice.* Hoarseness is admirably imitated by the Sound of the Verse in the Original, which it would almost make one hoarse to repeat. Something like it is attempted by the Translator.

(17.) *Dispers'd the Gloom.* So Horace, When (17) hosting ghastly on his infernal Brook

Despair and Rage  
*Sape notus* —

And Homer himself in another Place gives the Epithet of *adgenyaris* to Boreas. Il. O. v. 171. The Comparison of the Breath of the infernal Spirit to a Northern Blast, is so truly Homeric, that it leaves no Room to doubt who was the Author of this Poem. Thus *Homer* compares the glittering of *Diomedes* to the Dog-Star; on which Occasion I cannot help observing, Mr. *Pope* gives too hasty a Preference to *Virgil*, who hath only express'd what is sufficiently imple with greater Brevity, and perhaps Dignity, in his Master. The very Mention of the *dog*, *in* *the* *poem* was sufficient to convey the Idea of its malign Influence, especially to the Antients, who were so terrified at its Appearance, that the Inhabitants of *Cos* were wont to sacrifice to this Star, in order to avert his Rage. *Hector* in the 10th Iliad, and *Achilles* in the 24th are in the same Manner compared to this Star.

(18.) *Within a long Recess.* Hence *Virgil*,  
*Est in secessu longo locus.*

which



# The VERNONIAD

7

But fainting Tapers glimm'ring pale around,  
 With Darkness, their sulphureous Steams confound,  
 The Dome of Mammon rose, aloft in Air,  
 Reflecting thro' the Gloom a golden Glare.  
 Here Horror reigns, still miserably Great  
 In solemn melancholy Pomp of State.  
 A huge dark Lantern hung up in his Hall,  
 And Heaps of ill-got Pictures hid the Wall.

## NOTES

Mammon

which the Commentators, not having seen this Poem, imagine he copied from the 13th Odysey. This Description of Mammon's Palace will hardly strike the Reader with so dreadful an Image, as it did the Translator. I can not forbear mentioning the Propriety of these two Epithets, *Huge* and *Dark*, applied to the Lantern; the former of which expresses the Ostentation, and the latter the Uselessness of Riches: nor can the Reader be presented with an Idea so capable of inspiring him with a Contempt of over-grown Wealth, as that of a huge Lantern never lighted.

(19.) *Ill-got Pictures hid*. Ill-got may here be understood of the Pictures themselves, or the Method of obtaining them. Indeed, by the latter Part of the Verse, where they are represented as of no other Use but to hide the Wall, I should rather prefer the former Sense; and as our Poet every-where attempts to inculcate a Contempt of Riches, I apprehend he here endeavours to satirize the Clumminess and Want of Taste, which is so often apparent in the Expences of Great Men. There is a Passage in *Virgil*, which I have long suspected, and which, if rightly used, will carry a strong Savour of our Author. The Line I point at is the 48th of the first *Æneid*. All the Copies I have ever seen, read it thus:

Animus

# The VERNONIAD.

"Mammon, least hateful of all Fiends below

"To me; (20) to Man the greatest deadliest Foe,

Shall

NOTES

— *Animus pictura pascit inani.*

Insulse! why Inani? Do we believe this was an imaginary not a real Picture?  
Correct it thus:

— *Animus pictura pascit inanem,*

He pleased his empty Scull with staring at the Pictures. Thus Horace,

— *Gallus, VASUTUM plus nimis Gloria veniens*  
Carm. Lib. I. Ode 17

But this Reading is farther corroborated by Virgil himself in the 498th and 499th Verses of the same Book,

*Hec dum Daflantibus Andamiranda videntur*  
*Dum stupet, ut atque buro desinit in uno?*

where that noble Poet hath drawn a stupid Fellow, staring at a Picture, and that in the strongest Colours. This Passage gives me an Idea, which I cannot well set down on Paper; nor is it possible to convey it better to the Reader than by desiring him to imagine some rich Man, without the least Taste, having purchased a Picture at an immense Price, lifting up his Eyes at it with Wonder and Astonishment, without being able to discover wherein its true Merit lies; according to the Image in Mr. Dryden's *Cymon* and *Iphigenia*.

The Fool of Nature, stood with stupid Eyes  
And gaping Mouth, that testify'd Surprise.

We hope the Pictures we have drawn in this Note will strike some great Connoisseurs.

(20) To Man the greatest Foe. Here we have the Reason given us why Satan fixed on Mammon for this Enterprize. We are told, he was of all infer-



"(21) Shall we thus smoothly see the Ages run,  
 "And view triumphant whom we wish undone?  
 "What strange new Clemency our Morals taints!  
 "How our Hate slumbers, and our Fierceness faints!  
 "No more our (22) Lewis spreads the iron Chain,

"For (23) Europe's Neck which (24) Marlborough cut in twain;

"Charles,

NOTES.

the fallen Angels, saying, that he was of so abject a Nature, that he admired

nothing in Heaven but the golden Pavement. The Poet, under this odious Cha-

acter, represents to us the great Power and various Evils of Riches; and in-

deed, the only Objection of any Weight which hath been raised against be-

lieving Homer to have been the Author of this Poem, is, that the Description

of Riches in it seems to have been drawn by one better acquainted with them

than we have Reason to suppose him to have been: But even this will be by

no Means conclusive, for not to mention the Poet, whom my Friend Ho-

garth, the exactest Copier of Nature, hath introduced treating of Riches, in

no very rich Situation, I believe it may be asserted that the Power and Weight

of Wealth is best felt by Poverty, which most rich Men endeavour to insult

and crush.

(21.) Shall we thus, &c. So Claudius in Rufinum; Lib. I.

(22.) Lewis, in the Original Aulus, King of Thrace, Great Grandfather by

the Mother Side to Dymachus.

(23.) Europe, that Part of it which bordered on Thrace.

(24.) Marlborough. Malapropos in the Greek, who is by some thought

" (25) Charles, who their Bowels from vast Empires tore,  
 " Now sleeps, and plagues the Northern World no more.  
 " Iberia now alone asserts our Reign,  
 " Inspird by us, the launches on the Main;  
 " No more our (25) Lacer spread the iron Chain.

to have been the same with *Hercules*. Dr. B. will have it derived from *males* and *ma*, *cibus*; *quasi diceret, Qui Martem multo cibo satiabat*. Whether he hath been rightly confounded with *Hercules*, I will not determine; certain it is that his Labours were at least equal to that Hero's, and that he engaged a Monster as fierce as the *Hydra*; but this could not be the *Hydra*, conquered by *Hercules*. For, in the first Place, the Monster which our *Magician* attacked had indeed many thousands of Hands; but no more than one Head. Secondly, He did not slay him, he only cut off his Hands, which after the Death of *Ma*, all grew again, and the Monster recovered his former Strength, by the Assistance of a certain Magician called *Goorus* or *Treret*, or according to the *Laconians*, in *East Wilshire*. This Magician is said to have invented a certain *Adam phantasm*, by which he could turn Men into Swine or Asses, whence some think he had his Name, *Treret*, signifying a Swine, and *Go*, *Laconice* *Go*, an Ass. *Sanchoniathon Pherecydes in lib. amiss. &c.*

(25) Charles who, &c. The Greek is *Xapilas*, a Name of which *Plutarch* in the Life of *Lycurgus* gives us this Etymology, viz. from *Xahu*, *Gaudes*, and *Λαίς*, *Hopiliis*; insinuating, that all People rejoiced at his Birth; which, as he was born to plunder them, is very probable. This Inclination of theirs, the Honours in all Ages paid to Conquerors (alias Robbers) Tyrants (alias Murderers) and Prime Ministers (alias Plunderers) sufficiently testify. The *Xapilas* mentioned by *Plutarch* was the Nephew of the Lacedæmonian *Lydius*; who this *Xapilas* was is not for certain; neither is his Country: Dr. B. places him on one Side of the *Caspian Sea* and *Barman* on the other.



# The VERMONIA DRY

11

" In Peace the plunders, in cold Blood can kill, (25)  
 " And even emulates ourselves in ill.  
 " But see, at Length, *Augusta's* Navy arms,  
 " And her Foes tremble with her just Alarms;  
 " Haste, *Mammon*, haste, ascend thy glittering Car,  
 " Haste, and obstruct the Progress of the War.  
 He ceas'd, and sunk his Head within the Flood,  
 (26) Sulphureous his'd, and quak'd the molten Mud,  
 Back to his Dome, obedient *Mammon* lies,  
 And from his Hoard a mighty Bag supplies  
 With that allpowerful Metal, whose Command  
 We neither dare to fly from, nor withstand.  
 Detain it, Hell, and send us in its Room;

(27) Fever, pale-fac'd, or Plague with spotted Plume;  
 Around

## NOTES

(26) Sulphureous his'd. So Ovid 5 Metam.

*Perque Lactis albos & Sulfurea ferunt*

*Stagna.*

And Milton. *From Gulphs, from Waves, from Burning Lake, &c.*

(27) Fever pale fac'd. *Horace* in imitation perhaps of our Author hath personify'd the same Malady.

(28) Around us flutter Famine's mangled Shards  
 Let Earthquakes shake us, let the Sword invade  
 In vain with Steel the Foe alarms our Isles  
 Secure we find a Bulwark in our Walls  
 But Gold tho' blest with him, we may lament  
 His Virtue there secures himself alone  
 Augustus' Fleet now entering on the Main,  
 Plough'd forth by Fury on the liquid Plain  
 When search'd upon a Rock old Mænus' Gate  
 And thus in Indignation did debate

That that almighty Metal, whole Command

## NOTES

We neither dare to fly from nor withstand.

*nova Febris*

*Tar is in Pulvis, Caloris.*

And Virgil and Claudian have done the same by Disease itself

(27) Fever, pale face, of Plague with spotted Plume;

*Primis in faucibus Orci*

Around

*Pallentes habitant Morbi*

*Impatiensque sui Morbus, &c.*

(28) Around us flutter Famine. Hence Virgil,

*Non una cava riuicula Umbra*

(29) A — We here follow the Original strictly, nor have put the Name  
 at length, since he must be egregiously ignorant of History who cannot  
 identify the time Malay.



" Shall I submit to those whom I despise,  
 " And quit my Schemes as (30) B— did his E—?  
 " Shall I this Fleet permit to scour the Sea?  
 " And then excuse my self by Fates Decree?  
 " Shall I let Merchants triumph, and no more  
 " See their rich Ships made Booty on their Shore?  
 " (31) Merchants! whom I must envy, for their Wealth,  
 " Is by just Means acquired, but mine by Stealth;  
 " And while I'm curs'd for every Groat, their Pains  
 " Are honour'd most, when most return'd with Gains.

Could  
 Trade and Merchandise is founded. Secondly, it is the Nature of Trade to circulate and spread Riches universally, whereas the Delight of Mammon is to engross and amass them in one Heap. Thirdly, Mammon as the Hero perhaps writ in this manner whilst the Hero was alive, for fear of offending him, who never gave any other Reason to his greatest Intimates as to what he liked Praise, than by continually deserving it.

(30) As B—, &c. This Word, as well as that at the End of the Verse being likewise easy to be filled up, we shall leave the Original to our Reader's Bounty. Our Author therefore hath no where copied Name, which we found it.

(31) Merchants! &c. It may be asked why Mammon should have an Animosity against Merchants, since it may be imagined their Wealth should rather recommend them to him? To which I answer, First, that Poverty, which is so detestable in Mammon's Sight, is the Mother of Industry, on which all Trade

"Should I point to the wrong I do  
 (32) Could *Buckingham*—  
 "And yet my schemes as (30) P— did his  
 "Still I this Fleet permit to leave the Sea?  
 "And when exulting my self by Fate's Decree?  
 "Still I let Merchants triumph, and no more  
 "See their rich Ships made Boats on their Shore?  
 "But I who — I who am — I who look thus big,  
 (Then strutted he about and let his Wig.)  
 "While I'm curs'd for every Coast, their Pains  
 "Are honor'd most, when most return'd with Gains.  
 NOTES.

Trade and Merchandize is founded. Secondly, It is the Nature of Trade to circulate and spread Riches universally, whereas the Delight of *Mammon* is to engross and amass them into one Private Heap. Thirdly, *Mammon* as the God of Riches, must be supposed likewise ambitious of Power; it is therefore reasonable to conceive the Cause of his Antipathy to a Set of Men, who from an honest Pride which attends Riches, when the Effects of Merit and rewarded by Industry might be more sparing of their Sacrifices, and less humble to his *Mammon* than those Watchmen, who (their Wealth however great not being equal to their Luxury) would submit at any Rate to receive his Riches and his Bounty. Our Author therefore hath no where copied Nature with more Exactness and Penetration than by making *Mammon* express an Hatred for Merchants.

(31) Merchants! &c. It may be asked why *Mammon* should have any antipathy to Merchants, since it may be imagined their Wealth should rather (32) I have presented this Passage to the Reader, as it stands in the Original. Some Antiquaries imagine these were originally Greek Characters, something



With one poor City this long Strife maintain;  
What Man will ever kiss my — again;

When he will dare look upwards, from my Case,

NOTES.

thing resembling those on the *Bureopadiv*, but much older. One Antiquary lost his Eyes, and another his Understanding, in endeavouring to decypher them.

(33) *Kiss my — again.* This Hiccup is indeed highly to be lamented. It is doubtless a Place of great Obscurity. A Hole (says one) which the Devil would not attempt to stop. Dr. B. calls it, not without a Snoot, *Dittis spiraculum*; whence I imagine he smells the true Reading: However I shall venture to offer a Conjecture in Opposition to those who would supply the Word *stoma* (Mouth) in the Original, being (say they) the only Seat of Kissing. But, first, *Aristophanes* shews us, that the *Corinthian Ladies* were wont to present another Part to their Lovers.

Plut. 153.

And this too it seems was a very particular Favour, and conferr'd only on their rich Favourites. *Venus* was so liberal of the same Part that she obtained the Epithet of *καλλιπύος*. Nor was this a Sign of Wantonness; for when *Homer* describes the chaste *Andromache* taking Leave of her Husband, he says she did it *ἀποστειλάμενη*, a Word which hath been misunderstood by all his modern Commentators. *Virgil*, who truly comprehended his Meaning, renders this Word by *avertens*.

*Dixit & avertens rosea cervice refulsit.*

Whence we may observe, that *Aeneas* did not know his own Mother till she turned that Part to him which he had been used to kiss, when immediately he adds

*Et vera incessu patuit Dea*

(34) *Et vera incessu patuit Dea* — (35) *Et vera incessu patuit Dea* — (36) *Et vera incessu patuit Dea* — (37) *Et vera incessu patuit Dea* — (38) *Et vera incessu patuit Dea* — (39) *Et vera incessu patuit Dea* — (40) *Et vera incessu patuit Dea* — (41) *Et vera incessu patuit Dea* — (42) *Et vera incessu patuit Dea* — (43) *Et vera incessu patuit Dea* — (44) *Et vera incessu patuit Dea* — (45) *Et vera incessu patuit Dea* — (46) *Et vera incessu patuit Dea* — (47) *Et vera incessu patuit Dea* — (48) *Et vera incessu patuit Dea* — (49) *Et vera incessu patuit Dea* — (50) *Et vera incessu patuit Dea* — (51) *Et vera incessu patuit Dea* — (52) *Et vera incessu patuit Dea* — (53) *Et vera incessu patuit Dea* — (54) *Et vera incessu patuit Dea* — (55) *Et vera incessu patuit Dea* — (56) *Et vera incessu patuit Dea* — (57) *Et vera incessu patuit Dea* — (58) *Et vera incessu patuit Dea* — (59) *Et vera incessu patuit Dea* — (60) *Et vera incessu patuit Dea* — (61) *Et vera incessu patuit Dea* — (62) *Et vera incessu patuit Dea* — (63) *Et vera incessu patuit Dea* — (64) *Et vera incessu patuit Dea* — (65) *Et vera incessu patuit Dea* — (66) *Et vera incessu patuit Dea* — (67) *Et vera incessu patuit Dea* — (68) *Et vera incessu patuit Dea* — (69) *Et vera incessu patuit Dea* — (70) *Et vera incessu patuit Dea* — (71) *Et vera incessu patuit Dea* — (72) *Et vera incessu patuit Dea* — (73) *Et vera incessu patuit Dea* — (74) *Et vera incessu patuit Dea* — (75) *Et vera incessu patuit Dea* — (76) *Et vera incessu patuit Dea* — (77) *Et vera incessu patuit Dea* — (78) *Et vera incessu patuit Dea* — (79) *Et vera incessu patuit Dea* — (80) *Et vera incessu patuit Dea* — (81) *Et vera incessu patuit Dea* — (82) *Et vera incessu patuit Dea* — (83) *Et vera incessu patuit Dea* — (84) *Et vera incessu patuit Dea* — (85) *Et vera incessu patuit Dea* — (86) *Et vera incessu patuit Dea* — (87) *Et vera incessu patuit Dea* — (88) *Et vera incessu patuit Dea* — (89) *Et vera incessu patuit Dea* — (90) *Et vera incessu patuit Dea* — (91) *Et vera incessu patuit Dea* — (92) *Et vera incessu patuit Dea* — (93) *Et vera incessu patuit Dea* — (94) *Et vera incessu patuit Dea* — (95) *Et vera incessu patuit Dea* — (96) *Et vera incessu patuit Dea* — (97) *Et vera incessu patuit Dea* — (98) *Et vera incessu patuit Dea* — (99) *Et vera incessu patuit Dea* — (100) *Et vera incessu patuit Dea* —

Will flatter, cringe, or bend his Body low to me  
 Sure, <sup>(34)</sup> little Billy will forget to bow: What  
 Even he will dare look upwards, scorn my Case,

And fearless lift his <sup>2 E T O N</sup> Nostrils to my Face.  
 Thus he with Voice indignant roars, and freight

His Chariot mounts, which bended with his Weight.

So on the Stage, as nimble and as light

(35) Into the Basket leaps the doughty Knight.

And  
 NOTES.

I shall take no Notice of the *Diotium odorem spiraveris*, nor need I mention  
 that after he had paid his Compliments to her, then again

*Pedes vestis deflexit ad imos.*

I might conclude that our better Sort of People retain this certain Mark of  
 their Trojan Antiquity to this Day, and when they intend to make you a  
 very high Compliment, it is by saying, *Kiss my* — A Phrase which a  
 certain great Person uses so frequently, that a Wit once said of him, that like  
 the Snake in the Almanack, he always carried his Tail in his Mouth. But  
 what puts this out of all Doubt, is an ancient Coin which hath been lately re-  
 publish'd, where a great Man presents this amiable Part to be saluted by his  
 Visitors.

(34) Little Billy, some insignificant Fellow whom History takes no Notice of.

(35) Into the Basket. This shew the Stage is much antienter than is com-  
 monly imagined, as well as the great Antiquity of the Basket, which is uni-  
 versally known to have been in Use in the Times of *Aristophanes*; and it is  
 apprehended (had not a wholesome Law prevented it) would by this Time  
 have been in Use again, and another fat Knight might have been expos'd in it.



And now he bids his Charioteer resort  
With swiftest Pace to the *Æolian* Court.

Down in a Vale th' *Æolian* Palace stands;  
The mighty Master-piece of mortal Hands;  
A hollow Pile, whose marble Front displays  
To Sol its Whiteness, and reflects his Rays;  
Within all dark, (36) impervious to the Sight,  
The (37) mimick Windows ne'er admitting Light.  
Below, a Thousand (38) subterraneous Cells,  
Where each rough Wind in separate Lodgings dwells:

C

Eternal

## NOTES.

(36) *Impervious to the Sight.* Ovid hath imitated this in his *Palace of Sleep*

*Quo nunquam Radiis, oriens mediæve cadensve*

*Phæbus adire potest.*

(37) *Mimick Windows.* This Fashion of building sham Windows exists at this Day.

(38) Hence *Garth*,

*Winds lay bus'd in subterranean Beds,*

Dispenf. Canto II.

(39) *Puffs around.* The Greek is,

*Ἰαλλὸς πύονος πύχλας.*

Eternal Murmurs thro' the Cave abound;  
 Aloft sits *Æolus*, and (39) puffs around;  
 Here o'er his *Treasury of Winds* presides,  
 (40) Their *Motions* governs, and their *Breathings* guides,

## NOTES.

*He puffed out his bloated Cheeks.* Tho' this, if understood literally, gives us a very good Picture of the God of Winds, I am rather inclined to believe *Homer* had here in his Eye some empty, conceited Fellow of his Time, whom he lashes here in the Character of *Æolus*, as he hath again in his *Barrachinismachia*, where he gives the Epithet of *φουφύλας* to *Βαρυχός*, i. e. a puffed up Toad. And *Aristophanes* uses the Verb *φυσάω* in the same Sense in his *Thesmophoriazousai*.

Ev. *Τερραῖος εἶ,*

*Καὶ δὲ, φύσα τὴν γνάτον τὴν δεξιάν.*

Which may be thus translated. 'Sir, you are a Great Man; will your Honour be pleased to sit down? come puff me up your right Cheek, and that will convince us all of your Greatness.' In the same Manner *Plautus* uses the Verb *Sufflo* in his *Stichus*, where one Servant bids the other puff up his Cheeks like a venomous Serpent. The same Author likewise in another Play, introduces a very extraordinary PUFFER, who is complimented by his Parasite with having puffed away whole Armies, like so many Leaves of a Tree. In this metaphorical Sense we now use the Word Puff, which as well as the Thing itself, is at present in great Vogue.

(40) *Their Motion governs, &c.* *Æolus* is here introduced at the Head of his Winds, with the same absolute Authority which *Jupiter* in the beginning of the 8th *Iliad* exerts over the rest of the Gods, with a literal Translation of which I shall present the Reader.

'Hark ye me, all you Gods, and all you Goddesses; I will tell you what the



Now bids them all be silent, and now blow,  
While all submissive watch his (41) *As* or *No*.

C 2

Would

NOTES

' the Wrath in my Stomach prompts me to : Let not one Deity among you, whether Male or Female, attempt to invalidate my Motion ; but, *nemine contradicente*, go all of you into it, that I may quickly accomplish the Work I am upon. For if I shall perceive any one of you withdraw himself from me, and assist the *Trojans* or *Greeks*, he shall not get back to the *Olympick House* without the Marks of my Resentment ; or I will cast him out into *Tartarean* Obscurity, into a deep Dungeon with Iron Gates and brazen Thresholds, as far below Hell as Heaven is from Earth. I'll make the *Rascal* sensible, how much superior I am in Power to all the rest of the Gods. But come on and make one Experiment for your Satisfaction. Bring forth a golden Chain, enter into a Confederacy, and hang yourselves all on it ; you shall not be able to pull down from his Seat *Jupiter* the chief Counsellor ; no, tho' you do your utmost. But if I undertake to draw, at one Tug away comes Earth and Sea along with it. Then would I fasten the Chain to the Top of *Olympus*, and leave the whole Universe dangling at the End of it. So much am I superior to Gods and Mortals.' There is another Picture of arbitrary Power in the *Iliad* worth observing.

Ἄλλ' ὅδ' ἀνὴρ ἐθέλει περὶ πάντων ἔμμεναι ἄλλων,  
Πάντων μὲν κερσίῃ ἐθέλει πάντα δ' ἀγλάειν,  
Πᾶσι δὲ σημαίνει.

Il. I. 287.

But that imperious, that unconquer'd Soul,  
No Laws can limit, no Respect controul ;  
Before his Pride must his Superiors fall,  
His Word the Law, and he the Lord of all.

POPE.

(41) *As* or *no*. It is not impossible that *Homer* here by the Winds intended to shew the Insignificance of Inferiours in an absolute Government. This brings

Which did he not, their unresisted Sway  
 Would sweep the World before 'em in their Way.  
 In vain would Travellers resist their Force;

(42) The greatest Man their Fury would unhorse,  
 Hurl from his Saddle, and dash forth his Brains,  
 Regardless of his Spurs, or golden Reins.  
 In vain long artful puzzling Schemes of Power  
 The Minister would lay, when in an Hour  
 The Work of Ages wou'd be overthrown,  
 And all the (43) *Babel* Project tumbled down,  
 But Jupiter, who wisely this foresaw,  
 Restrain'd their Fury by a bribing Awe;

Made

## NOTES.

brings to my Mind a Passage in *Aulus Gellius*. *Non pauci sunt qui opinantur PEDARIOS SENATORES appellatos, qui sententiam in Senatu non verbis dicerent, sed in alienam sententiam pedibus irent.* Lib. III. c. 18.

(42) Thus *Cato* describes the Force of the Wind *Cercius*. His Words are *Quum loquar, Buccam implet, ARMATUM HOMINEM, plausstrum oneratum percellit.* Gell. Lib. II. cap. 22

(43) This is a little obscure, but *Homer's* Meaning is, that it would be in vain



Made *Æolus*, Dispenser of their Meat;  
 ((44) Ev'n Winds subsist not long, unless they eat,)  
 Gave them moreover (45) Vanity and Pride,  
 To be by *Æolus*, alone, supply'd.  
 Hence he rewards the Wind that bellows best  
 With a rich Cell adorn'd beyond the Rest.  
 But *Boreas*, shoud' he dare unbid to roar,  
 Would be turn'd out and be a Wind no more.  
 Whilst some poor Breeze, of some ignoble Race  
 Till then unheard of, wou'd supply his Place.

Thus *Æolus* with arbitrary Sway  
 Lords it aloft, and all the Winds obey.

Here *Mammon* came, and at the Palace Gate  
 Alighting, saw the Winds in Order wait,

Bowing

NOTES.

vain for any Man to lay Schemes in order to procure vast Sums of Money and build fine Houses which the Winds would blow down again.

((44) *Winds subsist not, &c.* This is strictly agreeable to Philosophy, and finely touched upon by *Milton*, *Paradise Lost*, V. 417.

((45) *Vanity and Pride.* These Passions are rightly ascribed to the Winds, which

Bowing he pass'd forgetful of his Pride,  
 And as he pass'd, he (46) touch'd on every Side.  
 At length, into the Rulers Presence led,  
 Thus with his (47) wonted Eloquence he said.

*Aeolus!*

### NOTES.

which as Dr. Trapp observes, in his learned Notes on the first *Georgic*, proceed from Vapours. When we impute them to Men, we are oblig'd to borrow our Metaphors from the Winds; thus we say, *He is blown up with Vanity, puff'd up with Pride, &c.*

(46) *Touch'd, i. e. Bribe'd.* Perfectly in the Character of *Adammon*. To Touch is metaphorically used in this Sense, for Man is represented as a Touch-stone; and his rejecting Gold when offered him is understood as an Indication that it is not true Gold.

(47) *Wonted Eloquence.* Bribery. Thus *Euripides*,

*Gold hath more Eloquence in the Ears of Men than ten thousand Harangues.* But it seems it is not only able to inspire Men to speak; it can also oblige them to hold their Tongues; of which *Plutarch* in the Life of *Demosthenes*, tells us the following Story. *Harpalus* flying from *Alexander* to the *Athenians* besought their Protection, which, the other public Orators having their Eyes dazzled (*τροπαλίσσας*) with his Gold, persuaded the People to accord to him: But *Demosthenes* (not having yet touch'd) - insisted on his Dismission, that they might not involve themselves in an unnecessary War. A few Days afterwards *Harpalus* observing *Demosthenes* much pleas'd with the Royal Cup, and examining the Sculpture and Beauty of its Fashion, desired him to handle it, and consider the Weight of the Gold; *Demosthenes* being surprized with its Heaviness, and asking what it would bring, *ἄρα δ' ἔτι* which is a Pun in the Original; *Harpalus* answered, with a Smile, twenty Talents. And the next Night sent it him with that Sum (for *Harpalus* had a shrewd Knack at disco-



“ *Æolus!* for to thee the King of Heaven  
 “ The Pow’r of Tempests, and of Winds has given;  
 “ Thy Force alone their Fury can restrain  
 “ And smoothe the Waves, and swell the troubled Main.

## NOTES

discovering a Man’s Passion for Gold, by the Blinking of his Eyes. *Demosthenes* could not hold out, but being smitten with the Bribe, like a Town that hath received a Garrison into it, came over to *Harpalus*; and the next Day, having carefully wrapt up his Neck with Wool and Swathes, came forth into the Assembly of the People; and when they call’d on him to stand up and speak, he made Signs, as one who had a total Impediment in his Speech; upon which the Wits in Derision cry’d out: His Throat is not stop’t with a Squinzy, but with Money. The Original is, *ἐν αὐτῷ στυγῶν* (or rather *αὐτῶν*) *ἀλλὰ ἀπ’ ἀργυρίων*, a Quibble which it is impossible to translate. The same Story is told in *Aulus Gellius*, lib. XI. cap. 9. I shall here (since I am speaking of the Force of Money) add a Quotation from this last Author in his next succeeding Chapter. *Caius Gracchus* in his Speech against the *African Law*, thus addresses the *Romans*. ‘ For you, Gentlemen, if you will please to employ your Wisdom in the Enquiry, will find no Man comes hither, without a Bribe. All we, who open our Mouths, aim at some Reward; nor doth any One appear before you, but in order to carry something away from you. Even I, who am perswading you to encrease your Tributes, that you may the better conduct your own Affairs and the Republick’s, do not make my Appearance gratis, tho’ I aim not at your Money, but your good Opinion and Esteem; those, who would dissuade this Law, seek not your Esteem, but the Money of *Nicomedes*.

I shall conclude this Note with the Tag of an old Song:

Sing! Tantararara, Bribe all Bribe all,

Sing, Tantararara B——bs all,

" A Race of <sup>(48)</sup> sturdy Slaves abhor'd by me,  
 " With prosperous Passage cut the British Sea,  
 " Their Course to my Iberia's Court they steer,  
 " Iberia for her Wealth to me so dear;  
 " Rouze Western Blasts and stop their full Career.  
 " 'Tis not my Way to ask a Boon for nought;  
 " Thy Favours shall at any Price be bought.  
 " If Beauty's Charms be most thy darling Care,  
 " My Gold, which none resist, shall buy the Fair;  
 " Another <sup>(49)</sup> *Sh—bury* if the Land afford  
 " (She is, Alas! not venal, nor her Lord)  
 " But find another with those Charms divine,  
 " Maid, Wife or Widow, she is surely thine;  
 " Else her and hers in Poverty I'll <sup>(50)</sup> *souse*,  
 " Down goes the Noble and the virtuous House.

## NOTES.

(48) *Sturdy Slaves*. *εὐδαίμονες βίαιαυτοὶ οὐκ*, vide *supra*.  
 (49.) *Sh—bury*, in the Original *Χαρίτων μίαν*, i. e. ONE of the GRACES.  
 Homer hath a Passage in his *Il.* v. 267: very similar to this, which Virgil hath finely imitated.

(50.) *Souse*, This Word is rather too Burlesque for an Epick Poem, but I could find no other strong enough.



“ Or, in thy Thoughts, if Ornaments excell,  
 “ (And sure it is) *Briban* would become thee well )  
 “ These thou shalt have, or if, — within your Ear,  
 “ Assure it to thy self, my Power is clear,  
 “ If all these, singly, in thine Eyes seem small,  
 “ Here, take my Purse, and that will buy them all.  
 “ For Doubting, sure, thou canst have no Pretence;  
 “ To shun a Bribe must argue want of Sense.  
 “ A wise Man's Conscience always hath a Price:  
 “ Those that are dear are call'd by Blockheads Nice.

D

“ Na-

NOTES.

(51.) *Briban* A *Bribe* in MS. a Word which I can by no means arrive at the true Meaning, or indeed any Meaning at all of. Some will read it *Teiſon*, but why *Mammon* should present *Æolus* with an old Cloak is not so easily to be conceived. Others contend that *Bribe* is a Compound of *Be valde* & *Be Dor*, *pro Bribe*, *Nominis*, and here signifies a large Sum of Money. Others again will have it to be a Corruption of *Appaſſon*, which signifies an Earnest; and this Reading they say may be restored by joining the A to the Word, and by the changing only two Letters; and some pretend to have seen a Copy where the Letter B is omitted. *Judices, Lector erudite*, I can't omit however the Reading, which a facetious Friend of mine hath offered in the Translation, viz. *A Bribe on*; i. e. it would become thee as a Badge to shew all the World thou art bribed, agreeable to the Doctrine before laid down by *Mammon*.

" Nature twixt Men no other Bounds hath set,  
 " Than that of Suns, the Little and the Great,  
 " Nor is it reckon'd scandalous, to be  
 " A Rogue. The Scandal lies in the Degree;  
 " A little Robber meets my Disregard,  
 " A great One my Embraces and Reward;  
 " And Laws the little Rogues alone pursue,  
 " As Floods drown those not able to swim thro'  
 " If then, above my offer'd Price you soar,  
 " Send forth your Winds, and then demand me  
 " [more.  
 " But sure, no Virtue holds your fearful Hands:  
 " Nor Love nor Pity, nor Great Jove's Commands;  
 " (52) Virtue's a Name a Bubble or a Fart,  
 " And starves the Belly where it rules the Heart.

## NOTES.

(52) This Disregard to Virtue and Nobility, is highly suitable to the Character of Mammon.

(53) *Kirtles as distant, &c.* *Lucan* hath imitated this Speech of Mammon;

parti



" (53) Virtue as 'distant' from our Interest lies,

" As Fire from Water, or from Earth the Skies:

" A fleeting Shadow of a Substance dead;

" And as for Jove, he troubles not his Head;

" But on his Throne sips Nectar, and then nods,

" And leaves the Earth to us, his Demy-Gods:

" Cares not the Affairs of wretched Men to know,

" Indifferent where I plunder, or you blow,

(54) As some rapacious Heir, with eager Eyes

Sees on the Board the golden Heaps arise.

D 2

The

## NOTES.

particularly in these two Lines, which he puts into the Mouth of *Polixenus*.

*Sidera Terra*

*Us distant & Flamma mari, sic utile recto.*

Pharsal. Lib. VIII.

(54) This Simile is truly of the Epick, and agrees with an Observation which I have somewhere met with, on the Similes of the three Great Epick Poets, viz. that tho' they do not affect with a glaring Resemblance at first, yet these great Masters never leave the Simile, till they have struck out something which conveys a beautiful or noble Idea to the Reader. Thus the two first Lines of this Simile scarce affect us at all. And in the four last, the Images rise gradually above each other. Here we see first the Caution with which the Wages of Corruption are distributed, and the great Care used lest

The careful Miser oft recounts his b'ens, *entire* V (27) "A"  
 And, tho' for Gain, reluctant quits the Store; *As* "A"  
 The

## NOTES.

any of the scandalous Receivers should be over-paid. *Secondly*. The Reluctance with which such seeming Favours are bestowed, in order to wipe off all Colour of Generosity from them. *Thirdly*. The Eagerness with which they are swallowed by vicious Minds. And *Fourthly*, the Curse attending them: Lest these Beauties should be overlooked by an ordinary Reader, I have been thus particular in their Explanation. And indeed it is to be wished that some little Pains were taken in pointing out the Beauties of modern Poets, who with half the Labour which hath been thrown away on the Antient might, I doubt not, be proved greatly to excell the said Antients; and certainly it will not be said, that the Moderns are less obscure; for tho' *Perfius* be the most obscure of all the *Latin* Authers, and *Lycophron* of all the *Greek*, yet they are, notwithstanding the great Distance of Time, to be understood even by Foreigners; whereas many of the Moderns are not intelligible even to their own Countrymen, without the Help of some Commentator, who with infinite Pains, and long travelling through strange Books, at last by Accident, rather than any thing else, arrives at their Meaning. Of this we have an Instance in the *Profrick* Works of our Laureate, several Parts of which till explained by the *Herculean* Labours of Captain *Vinegar*, were by no Means to be comprehended. I shall attempt an Example in his Poeticks.—

Lord of the Main, the *British* Pow'r looks round,

But finds no glorious Foe that wou'd be found;

War bound in Ports the frighted Spoilers lie,

Nor dare to swell a Sail in *Britain's* Eye.

Ode, Birth-Day, Col. Cib. Sq; Po. La. 1749

He that can understand this without a Comment, shall by my Consent be Critick Laureat, whereas by making *found* and *bound* change Places, what is easier. Then the Sense runs, *Britain* finds no Foe glorious enough to venture being bound in her Chains: For War being found out (alluding to the Situation of Affairs during the twelve Years preceding our Declaration of War, when

it



The Youth, at last, of present Pleasure fond,  
Snatches the Gold, regardless of the Bond;  
So *Æolus* long wishfull ey'd the Purse,  
Then grasp'd it fast, nor fear'd *Jove's* future Curse.

" (55) 'Tis yours, he cry'd, all Beings to command,

" The Nerves of Pow'r are glitt'ring in your Hand:

" Virtue and Honour wisely you contemn,

" In Value both capricious as a Gem.

" All were by *Roman* Virtue overcome,

" For Virtue was the Mony of old *Rome*.

" Beauty

NOTES.

it was impossible to say whether we had War or Peace) the *frighted Spoilers lie*, &c. I shall conclude this Note, which hath sprung into an unusual Length, by observing that if *Dr. Bentley* had never given us his Comment on *Milton*, it is more than possible few of us would have understood that Poet in the same surprizingly fine Manner with that great Critick.

(55) 'Tis Yours, &c. The Address of *Æolus* in flattering *Mammon* with the great Force of Money, will be remarked by a judicious Reader; his comparing Virtue to a Jewel, and considering both as receiving their Value from Money, may be perhaps aimed at that extravagant Flattery which one would imagine should raise a Blush in the Receiver as well as the Giver. Perhaps by putting Flattery into the Mouth of *Æolus*, *Homer* would insinuate, that all unjust Praise is to be regarded only as mere empty Wind.

- " (56) Beauty for Gems is in *Augusta* fold,  
 " For in *Augusta* Gems are bought with Gold;  
 " Should wanton Fashion your great Steps pursue,  
 " And scorn all Gems, as (57) Virtue's scorn'd by you;  
 " Both Jewels would be held alike at Nought;  
 " (58) B---ps would frown, and D---ds not lend a  
 " [Groat.  
 " As all Things lay in One great *Chaos* hurl'd,  
 " 'Till (59) lucid Order first had form'd the World:

## NOTES.

(56) *Beauty for Gems.* Tradition tells us, the People of this Island were so corrupt, that it was common for Husbands to prostitute their Wives, and Parents their Children for Money; nay, it is affirmed that many made a public Livelihood of this infamous Trade; and were neither ashamed of it themselves, or upbraided for it by others.

(57) *Virtue's scorn'd by you.* Those who are acquainted with the Character of Mammon, will highly taste this Passage.

(58) *B---ps and D---ds.* These two Words are imperfect in the Greek. I suppose they were both proper Names, the former probably dealt in Virtue, and the latter in Jewels. Such Kind of Traders as we read in Scripture were driven out of the Temple.

(59) *Latid Order.* *Lucidus ordo.* Horace.



“ So from one common Mass you call Things forth,  
 “ And (60) at your Pleasure give each Atom Worth.  
 “ A Toy so simple, that with proud Disdain  
 “ The Rural Nymph rejects it from her Swain :  
 “ (61) Past thro’ your Hands, receives another Name,  
 “ And is prefer’d to Virtue, Honour, Fame.  
 “ All Things in Colours, as you bid them, glow,  
 “ (62) Virtue looks black, and Vice resembles Snow.  
 “ Pale

NOTES.

(60) *At your Pleasure give each Atom worth.* In the same Light *Mammon* or *Plutus* is described by *Aristophanes*.

Μοῦσα δὲ γὰρ εἴ τι καλὸν αἶρεται  
 καὶ τὸ κακὸν καὶ τὸ ἀγαθόν.

Plut. 182. 3.

*Thou art the onliest Cause of all Good or Evil.*

(61) *Past through your Hands.* Alluding to gilding, or washing with Gold. The rest of this Speech represents the various Power of Riches.

(62) *Virtue looks black.* This is meant (says one) of the Clergy only, who always appear in black, and cannot be extended to the Law, which is very often in black in the Morning, and in Lace and Embroidery in the Afternoon. But with Submission, I apprehend this is not meant particularly of either: for why should the Blackness in the Beginning of the Line be rather applied to their Gowns, than the Whiteness at the End of it to their Surplices. The Meaning of the Poet in these four Lines, is no more than that Riches often

"Pale Honour sickens with a yellow Mien,  
 "And Infamy in Scarlet Robes is seen,  
 "Nature turns back and shudders at thy Reign,  
 "And Fate at last laments his broken Chain.  
 "(63) Dulness and Ignorance through thee preserve,  
 "Their faint weak Works, while Wit and Learning starve."

Nor

## NOTES.

often give those Honours to Vice which are due to Virtue, and that Disgrace to Virtue which is the just Portion of Vice. So *Hesiod*.

Πλάτῳ δ' ἀρετὴ καὶ πλοῦτος ἀνάσσει

*Virtue and Honour always attend Riches,*

*Ovid* in his *Fastorum*,

— *Dat Censuræ Honores;*

I shall add *Garth* in his *Dispensary*.

— Gold makes a Patrician of a Slave,

A Dwarf an *Atlas*, a *Thersites* brave.

It cancels all Defects, and in their Place,

Finds Sense in *B—*, &c.

*Dispenf. Canto II.*

(63) *Dulness and Ignorance preserve their Works, &c.* The Poet alludes to those Books which are well bound and gilt. Mr. *Pope* in his *Dunciad* introduces this Thought very prettily, by ascribing it to the Care which the Author himself takes for the Preservation of his Offspring, *which fond Authors were so good to gild.* The Meaning is, Others imagine this is a Sneer at rich and injudicious Patrons, who encourage the Writings of Blockheads, while *Homer* himself starv'd.



“ Nor Things inanimate alone obey,  
 “ Submissive Men yield equal to thy Sway.  
 “ (64) The World's thy Puppet-shew, (65) and Human  
 [Things  
 “ Dance, or hang by, as thou dost touch the Strings.”

E  
 N O T E S.

(64) *The World's thy Puppet-shew.* Puppet-shews are of great Antiquity. *Lucian De Dea Syria* mentions a Puppet-shew which was play'd in Honour of *Bacchus*, in that antient Temple, which he built to *Funo* in Syria. He describes the Puppets to have been little Men made of Wood, *Παῖδες ὡς ξύλινες*, and one, I suppose the *Punch*, was, he tells us, made of Brass. This Fellow, it seems, took the Right Hand of every Body with the same Assurance as he doth at this Day. *Aristotle*, in his Chapter *de Mundo*, seems to have taken his Description of a Puppet-shew from our Author; whence *Apuleius* hath borrowed his. The Words of *Apuleius* are these: *Illi qui in Ligneolis hominum figuris gestus movent, quando Filum Membri quod agitare solent traxerint, torquebitur Cervix, nutabit Caput; oculi vibrabunt, Manus ad MINISTERIUM præsto erunt, &c.* Those who DANCE the WOODEN FIGURES of Men, when they draw the String of that particular Member which they would move, presently, according to the String which is touched, the Neck is twisted, the Head nods, the Eyes roll, or the Hands perform the MINISTERIAL Purpose. *Horace* compares a Man who is a Slave to his Passions, to a Puppet which moves not of itself, but receives its Motion from something else.

*Duceris ut nervis alienis mobile Lignum.*

Where I should agree with Dr. Bentley in substituting *Signum*, was not my Assent with-held by that proverbial Expression of a *spring Stick of Wood*, which was originally derived from hence, and is applied to a good-for-nothing Fellow,

" In gay and solemn Characters they shine,  
 " In Robes or Rags: for all the Skill is thine.  
 " Behind the Curtain, in a various Note,  
 " Thou bawlest or thou squeakest through each Throat.  
 " Each Puppet's drest, as to thy Will seems good,  
 " The Robes thou giv'st them --- and the rest is Wood.  
 " Enough, enough," cry'd Mammon, " all is true,  
 " This Purse already for your Praise is due.  
 " Men in my Favour nought unfead will say:  
 " Sure Praise is justly mine, for which I pay.  
 " But now the Winds to my Request assign,  
 " Another Purse, a larger shall be thine.

Th' Æo-

## NOTES.

Fellow, who is a Slave to his own Passions, or perhaps made by them a Slave to the Passions and Purposes of another. *Aulus Gellius* in his *Ridicule on Astrology*, at the Beginning of his 14th Book, represents Men under the Influence of the Stars in the same Light. *Such are, says he, not to be regarded as Men or reasonable Animals, but as ludicrous and ridiculous Puppets.*

(65) *Human THINGS.* Men.

(66) *Sure Praise is justly mine, &c.* So *Marzial*:

quod emis possis dicere jure tuum.



Th' *Aeolian* Monarch bow'd, --- and quick the *West*  
 Rush'd forth, the other Winds were lull'd to Rest.  
 (67) From where its Bounds the Palace Garden ends,  
 A long Canal its Silver Waves extends,  
 On either Bank, thick planted in a Row,  
 The spreading Elms in beauteous Order grow.  
 The Avenue to Winds: through which they throng,  
 Pass and repass, and roll and roar along.  
 Here swiftly rushing, *Zephir* to the Shore  
 Black Blasts and hideous howling Tempests bore:  
 Behind he leaves those Breezes which devour  
 In *June's* fair Night, the Sweetness of the Flow'r:  
 Or which in sultry Noons, when *Cælia* lies  
 Far from the Shade, expos'd to scorching Skies,

E 2

On

NOTES.

(67) *From where, &c.* This Description cannot fail of presenting a Picture to the Reader.

On sunny Banks, the Charmer lulls to Rest,  
 Plays round and wantons on her glowing Breast;  
 Fans her loose Robes, but fans with gentle Care,  
 Lest any Rival Shepherd should be near.  
 These he, nor any of his own bore forth,  
 But rough Blasts (68) borrow'd from the bellowing  
 Swift Hurricanes o'er vast Territories sweep,  
 Whistle in Air and bellow in the Deep.  
*Augusta's* Fleet hears the big Billows roar,  
 And floating Mountains dash the distant Shore;  
 Nor longer now pursues the liquid Way,  
 But strikes her Sails, and seeks the peaceful Bay.

(68) *Blasts borrowed, &c.* So *Homer* represents *Zephyrus*, raging with the Blasts of *Notus*. A Passage misunderstood by all the Commentators from *Eustathius* downwards: But *Homer* by this Simile intends to illustrate the Assistance which *Hector* received from *Jupiter*, and his Words are:

— ὥς ἰπότε Ζεφύρου νείμα, τυφελῆν  
 Ἀργείων Νόταο βαδύνει λαίλαπι· τῶν.

His Meaning is, that *Hector* raged with the Force of *Jupiter*, as *Zephyrus* with the Blasts of *Notus*.



Mammon returns to Hell, with Transports blest  
And in his Palace keeps a <sup>(69)</sup> *three Weeks Feast*  
With roaring Fiends the vaulted Roofs rebound,  
And in each Cup *Augusta's* Curse goes round.

NOTES.

<sup>(69)</sup> *Three Weeks Feast.* This Number was (if I may so call it) sacred to the Heathen Hell; thus there are in Hell three *Judges*, three *Destinies*, three *gods*. The Dog *Cerberus* hath three Heads, &c. therefore in all Magical Mysteries this Number was constantly used. Thus *Virgil*,

*Terna tibi hæc primum triplici diversa colore,  
Læticia circumdo, terque hæc altaria circum,  
Effigiem duco* Ecl. 8.

In his *Pseudolus*, perhaps sneers at this Superstition.

*Quaro qui ter trina triplicia, tribus modis, tria Gaudia,  
Artibus tribus ter demeritas dem Lætittias, de tribus,  
Fraude partas, per MALITIAM, & per DOLUM & FALLACIAM.*

Which three last Substantives seem very applicable to the Place where the feast is here suppos'd to be kept. 11749

F I N I S.